

The Mind's Eye

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The Archbishop's Dissent

THE SYNOD OF BISHOPS is meeting in Rome this month, addressing the role of the Christian family in the modern world. No unusual developments were anticipated, because the ground had been carefully laid out in a working paper provided to the bishops in advance.

At the first session, however, Archbishop John R. Quinn of San Francisco, President of the National Conference of Catholic Bishops, created an international sensation with a speech on contraception citing statistical studies in the United States which show that 76% of Catholic women practice birth control and that only 29% of American priests believe it is wrong to do so. "The situation in the United States," said the archbishop, "is not unique and is paralleled in many countries today. Unless one is willing to dismiss the attitude of all these people as obduracy, ignorance, or bad will, this widespread opposition must give rise to serious concern." He went on to say that the church's approach is not adequate to the problem, that it should look for "nuances and clarifications" and "greater pastoral insights" in the application of the law in order to resolve the "impasse which is so harmful to the church."

THE LAW on birth control was most recently restated in all its stringency by Pope Paul VI in his 1968 encyclical *Humanae Vitae*—to the profound disappointment of the world, and against the recommendation of a study commission appointed by Pope John XXIII and expanded by Pope Paul. This document signaled the church's retreat from an ethical dialogue concerned with the merits of natural law to the unassailable redoubts of faith and authority. Its promulgation was followed by an unprecedented disaffection of Catholics from the very authority to which it appealed.

The situation has been described as a quiet revolt. To put out the fire, it would appear that the church must take one of two courses: either reiterate the doctrine uncompromisingly and suffer its losses, or change the law to accommodate conscience. But Archbishop Quinn sees a third choice in the resumption of dialogue between the Holy See and Catholic theologians that, through "patient, loving efforts," can reach a "meeting of minds which would result in a greater effectiveness for the church's mission."

OFFICIAL reaction to this seemingly pacific proposal was swift and unbending. On the next

day Cardinal Pericle Felici, a curial conservative, declared that *Humanae Vitae* is a closed document. "There is no need of rediscussing it, no need," he added, with scarcely credible hubris, "to pay attention to statistics because statistics don't signify anything."

In reply, Archbishop Quinn put out a clarification. He had not meant to challenge *Humanae Vitae*; his speech had been clear on this. What he had proposed was to deal in a "constructive way with the personal and demographic problems of the modern world" to the end of obtaining better understanding and acceptance of church law. Somehow the clarification was not convincing. In calling for a "completely honest examination" of birth control, the speech had registered the flavor of Galileo's reputed comment, after his recantation, "Nevertheless, it moves."

It is futile to speculate on what will happen next, although we might guess that under John Paul II the church will not budge. It defies logic, however, to credit Cardinal Felici's inference that three-fourths of Catholics are wandering in outer darkness. Demography alone, as the archbishop noted, discourages such a judgment.

BY COINCIDENCE, on Tuesday of the same week Robert McNamara, in a farewell address to the members of the World Bank, reproved the Western industrialized nations' insensitivity to the anguish of 800,000,000 inhabitants of the Third World who struggle in absolute poverty. Without population control policies, this fastest growing segment of humanity threatens the planet with an explosive imbalance. The developed countries themselves, in the opinion of most demographers, will soon reach the point of population saturation.

The church is not heedless of these realities; it approves the idea of responsible parenthood. But it cannot permanently deny artificial birth control its place in the exercise of responsibility.

The action of Archbishop Quinn was a stroke of sound leadership. It is unthinkable that his initiative will be without effect and that, in the long run, there will not be a radical change. Paul VI, twelve years ago, went to the brink but at the last moment turned back. His successor, with all his geniality an old-style cleric, will be more resistant—and the run may be long indeed.

It is a question of how much time we have. While ecclesiastics ponder in exquisite deliberateness, humanity skates with gathering speed toward the edge of peril.

—Charles McIsaac

The Nature and Education of a Poet

*Every bell you hear ain't the
dinner bell.*

—Old Saying

Rebellion of the Angels

MOST POETS since the industrial revolution have come straight out of the bourgeois, like swans out of snake eggs. They are by nature rebellious against family, church, state and Coors beer. They rise like an occasional rocket above the cold-fried-chicken-and-potato-salad picnic of the middle class, or sometimes sink like a swimmer nearby, drowning unnoticed. Their compulsive rebelliousness is directed toward this: to lift the scales from the eyes of the materially sated—the blind.

Passion creates the poet's necessity and forces him to persist. It ramifies itself and seizes upon (in this case) an art form that allows it, more or less respectably to society, to realize itself.

Plato was wise to keep the poet out of his republic. The Soviets murdered Mandelstam, caused Tsvetaeva to hang herself and humiliated Pasternak. "Art is the social act of a solitary man," Yeats said. Passion is overbearing; it will not endure hindrances, and if it cannot in its potency obtain power or in its frustration destroy, as it sometimes wants to, it may violently create. Create poems, artifacts, edifices to shake the reader to his soul, tear the scales from his eyes.

In the everyday miracle of the phenomenal world in which we are briefly emparadised, and sometimes stuck in Hell, perhaps existence is a mystery and our lives a pilgrimage. "To live is not just to stroll across a field," said Boris Pasternak in his poem "Hamlet."

A sudden, intense perception of the real terms of existence, experienced by a passionate sensibility insistent upon truth—a perception evolving out of its own perfect form, usually in the very process of creation (the event can be both frightening and exhilarating)—this is the state of grace the poet works and waits for.

In a Formal Garden

A FORMAL education should provide the poet or anyone else with the basic skills that everyone must have, a broad range of information that he can draw upon in his efforts to synthesize and understand, mastery (perhaps) of some subject that might put food in his mouth and (what these days it most often does not provide) a disciplined mind that, through sheer will and logical capability, can apply itself

when necessary to the solution of problems and the absorption of information with which it may not be enamored.

The writing of poetry cannot be taught. In October, 1818, John Keats wrote, "The Genius of Poetry must work out its own salvation in a man. It cannot be matured by law and precept, but by sensation and watchfulness in itself." The proposition still holds. A degree in creative writing has the relationship to a poet that a sparkler has to a sunrise.

It is the poem (and not only the contemporary poem) the young poet cherishes, studies, memorizes, shares and argues about with his friends that is his education. The title of every poet's life is *Up from*

Mediocrity. The quality of the first poems that enthrall the young potential poet is not what matters. In his passion he will exhaust these early enthusiasms soon enough. A superficial poem fades out of the consciousness like a drop of ink on the surface of the ocean. The young poet

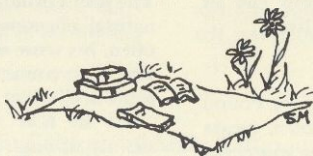
will go on to admire more accomplished poems, of greater integrity and power and aesthetic beauty. By degrees the level of his or her taste will rise. Since he is ambitious, he will write against the models he admires and so, by degrees, the quality of his own work will improve. There are almost always strongly evident influences of other poets in a young writer's own verse. There must be, if he is ever to mature. That is his education.

One can learn the severe demands of an art form and the skills to meet those demands only at the feet of a master. Most of these are dead, but their mastery is alive and instructive in their poems.

The Oaten Flute

SOMETIME during the course of our first acquaintance with a poem we must read it aloud. The poem's meaning lies as much or more in its sound as in its statement. This is surely what Robert Frost was referring to when he wrote, "Poetry is the part that is lost in translation."

The flood of translations of poetry from other languages into English during the past fifteen years has provided subversive models for young writers, who may come to believe that statement, structure and "deep image" are all, that a translation is in fact a poem. It follows that their own work may lack a



necessary dimension of sound.

Both the writing and the reading of a poem are physical acts. In the first grade we were taught to read silently. Maybe our lips are motionless, but our throat muscles and tongue are veritable acrobats when we read, though we may not be aware of it. During the composition of a poem the intense, often trance-like, mental concentration, the annunciative thought and powerful emotion the poet is trying to objectify and understand cause terrific unconscious muscle activity, in the throat especially, where they want to manifest themselves as sound. This muscular activity suggests to the consciousness sounds and sound relationships: words. The poet puts *these* on paper.

In the reader these sound relationships cause a reciprocal physical response that affects the whole body. The reading of a true poem, silently or aloud, is necessarily a physical experience. Our lives as lived consist of a succession of concrete experiences which in their accumulation become what we are at any given moment. The poem has an opportunity to incorporate itself into our lives.

The Dragon under the Bed

M. L. ROSENTHAL, in the chapter on Ezra Pound in his book *Sailing into the Unknown*, speaks of Homer (whose *Odyssey* is an energizing source for Pound's *The Cantos*) as an "archaic pragmatist whose world was in perfect balance between absolutely certainty and absolute terror." This is a definition of the essential psychic condition of the poet, and especially of the modern poet.

Of Ezra Pound's work itself, Rosenthal uses the terms "never abstract," "rigor," "harshly intelligent and unsentimental." Pound is a touchstone many poets refer to to remind them of the primal energy, the fierce mastery of form over necessity, the "never abstract" language at once barbaric and learned, the recreative immediacy that are intrinsic characteristics of the poet, that "archaic pragmatist," at least as manifested in the poem.

Where do these characteristics come from, aside, perhaps, from an innate psychical propensity?

In his childhood the poet is most susceptible to instinct and racial memory. That is why children can paint or write poems filled with stunning and vital images, though usually not with much else. The child is vulnerable to his passions. He experiences

R. G. Vliet, a poet and novelist, lives in nearby Stamford, Vermont. His most recent book of poems is *Water and Stone*, published in 1979 by Random House.



them again and again like recurring tornados, and he is frightfully assaulted by images from the darkness of his psyche. He is completely aware, with giants always near at hand, of his physical frailty. He is close to the ground, with its dangers and miraculous happenings; his eyes aren't much above our knee level.

In short, the child lives in the magic rawness of barbaric immediacy, a world of ecstasy and terror, elemental. It is a world many adults never come back to. But it is the state of awareness and emotional intuition the poet lives in all his life, a continual immediacy of vision and primitive awe.

It is this knowledge of the terrible actuality of existence that makes the poet rebellious, since he cannot abide the patina put on existence by parents, schools, church, state, the media or a corrupt use of language itself. It is also what makes him necessary to us, today as much as ever. The poet exposes us to our essential nakedness—"poor bare, forked animal." The poet's primitive awe, his ecstasy at the miracle of natural phenomena, his insistence upon truth and, often, his sense of humor can help keep us sane in a time of governmental and technological reduction of our souls to obedient consumerism.

We are born to die, and we learn what we are mainly through suffering and joy. This is what the poet tells us again and again.

Forty Days in the Negev

FOR THE POET, solitude is the mother of invention. The poet must love solitude and, as a child, must be allowed it. In the contemporary world there is an imminent danger of solitude being destroyed, of children being kept from it so constantly they may never learn it exists. "Our new forms of life, which drive man out murderously from all inner contemplation . . ." wrote Stefan Zweig in 1943.

"The artist," Cyril Connolly has said, "like the mystic, naturalist, mathematician or 'leader,' makes his contribution out of his solitude. This solitude the state is now attempting to destroy, and a time may come when it will no more tolerate private inspiration than the church once tolerated private worship."

It is in the silence the annunciation may come.

The Genie in the Bottle

THE CHILD who becomes a poet will love books. He will love to hold them, feel their covers, turn them in his hands. A book in his hand is as valuable as a gold or silver box. He knows there are magic powers locked inside. He can feel the force of these powers even before he opens the book, as he

holds the potent thickness and squareness of it in his hand. Inside, about to seize upon his imagination, is the priestly certitude of print, each word a wafer.

The child learned to spell in school. They were not magic words. He'd like to make magic words. He'd like to make his own book of magic. He may sew or paste a few pages of blank paper together and give it some semblance of a cover. At first he may paste in things, perhaps just panels of a comic strip. In time the nascent poet will put in words of his own.

When he is older, if he has caught the scribbler's habit, he may keep a workbook in his desk into which he'll copy his own tentative poems. He may do this secretly, or he may share it with others. He will read poems omnivorously. His parents won't understand what the hell has gone wrong with him. He will eventually become a great disappointment to his parents. They will be particularly disappointed the day he brings something to them of his own in print, in some obscure magazine. All his former classmates are doing so well in accounting or realty.

He will long to publish a book of his own, a confirmation of his magic powers. Even Emily Dickinson longed to hold the solid, square, magic shape of her own book in her hands, though in her lifetime

she had to settle for those handsewn packets hidden in a bureau drawer. "Always in ink," Thomas Johnson writes in his introduction to the *Complete Poems*, "the packets are gatherings of four, five, or six sheets of folded stationery loosely held together by thread looped through them in the spine, at two points equidistant from the top and bottom." There are forty-nine of them.

The Poet

THE PRIME moment the poet lives for is that solitary condition of intense concentration when the room grows cold and his breaths alter and he moves into the terrible clarity of perception and awful thudding down of line after line of seemingly exact (the critical faculty may later decide otherwise) truth and aesthetic order—in ever greater and greater swiftness as if it were a tree lifting and shaking out of the ground—until he comes at last to the instant of annunciation that is the arrival and meaning of the poem, when its existence is still wet and hurting from the muscular ejection and its place in the accumulation of experience is new, when the poet exists again in that state of grace that is a complete loss of self, a surrendering of self to a greater integrity.

A Feminist Critique of Male Religious Monopoly

Women in the Church: Whose Problem?

by Denise C. Hogan

IN DEALING with the knotty and often confusing issue of women in the church, I must state at the outset that insofar as we single out the place of women as a special problem in the church, in the Bible, in history, or in any other area, we reflect a cultural perspective which assumes that male existence and experience constitute the normative expression of *human* existence and experience, and that women are defined as "the other" in relation to men. Feminists reject this cultural bias. Feminist thinkers and writers strive to show how deeply and universally that assumption has penetrated the human psyche in every sphere of activity. Feminists in general labor to rectify the situation by bringing female experience, knowledge, and insights to bear upon the continuing quest for human development and progress in whatever mode that quest is carried forward. In examining this topic, I do so from the position of one who joins in the rejection of its particular cultural viewpoint and who sees the "problem" from the "other" range of vision.

It comes as no news that feminists in both tradi-

tions have identified Judaism and Christianity as sexist religions with a male God and traditions of male leadership which legitimate the primacy, even superiority, of men in the family and in society. Christian feminists, while maintaining that religion is a profoundly meaningful element in human existence, nevertheless maintain with equal vigor that Christianity must be reformed and recast if it is to affirm and uphold the full human dignity of women. In its theological, spiritual, and disciplinary traditions, the Christian church fails to speak to and reach out to women at several critical points of their experience.

FEMINIST theologians have introduced a creative tension into traditional Christian theologizing.¹ Central religious symbols, the science of biblical hermeneutics, even the formulation of doctrine itself have been called into question and held up to the light of a new day and a new (an "other") vision reflective of the female experience and understanding of reality. Perhaps the most publicized theological controversy

of this sort is that concerning the matter of "God language" and religious symbolism. From the perspective of feminist theology, the image of God as male not only is in blatant contradiction with the ancient Hebraic insistence on the spiritual and immaterial nature of the Divine Person, but also continues to foster a sexually imbalanced society, giving divine sanction to an order characterized as patriarchal or male dominated.² A critical inquiry into the deepest significance of the Christian symbol system in this regard is crucial to the development of Christian theology if it is to move beyond its tendency merely to rationalize the traditional claims of the Christian witness, claims which in themselves are culturally and historically limited.³

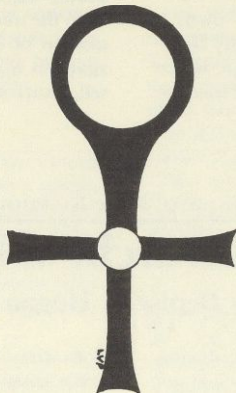
APPEALS for the justification of patriarchy are frequently made to the authority of the Bible. There we read that woman was made after man, that she brought sin, death, and suffering into the world, and that by the command of God she was made subject to man.⁴ Modern biblical scholarship has demonstrated, however, that the biblical authors did not intend to write a factual historical narrative, but that they, like all ancient historians, intended to expound the meaning and importance of what had occurred in human history. Also, studies of the sociocultural conditions concurrent with the rise of Christianity demonstrate that it cannot be justifiably argued that Jesus as a Jew of the first century could not have had women disciples or even apostles, or that women could not have served the Christian community in such leadership roles as deaconesses and prophets.⁵ Here again, the consequences of these discoveries for the actual, active functioning of women in the Christian church are startling.⁶ Since most biblical scholars and historians are men, they study and preach the scriptures from a male point of view. They not only translate biblical texts into a masculinized language, but also they interpret them from the patriarchal perspective to which they are accustomed. Reconciling the dogmatic criteria of biblical hermeneutics with the literary criteria (which include language and historical background) has always presented serious problems to the scholar. The recent findings concern-

ing women in the early Christian movement make it imperative that biblical scholars continue their work of rediscovering and reaffirming women's "role" and "place" in the church so that women today and in the future may resume their traditional activities as leaders and helpers in the Christian community.

ATHIRD area of theological exploration which is of great importance for the practical and spiritual life of the Christian woman is that of the definition and understanding of sin. According to many theologians influenced by the philosophy of existentialism, sin is the self's attempt to overcome the anxiety of estrangement and aloneness by magnifying its own power and importance and by convincing itself that it and its concerns are of paramount urgency in the overall scheme of things. This projection of the self into the position of primacy results in the idolization of one's own subjectivity and the subordination of all else to personal desires, aims, drives, and ambitions.

The resulting doctrine of sin emphasizes the quality of estrangement as inherent in the human situation—estrangement from one's essential being as good, and estrangement from God as the object of one's ultimate concern. Rather than being an isolated act, sin is perceived as an attitude or stance characterized by the designation of the self as the object of ultimate concern in one's moral and practical life. This notion of sin, valid though it may be for men who live amid the tensions of what has been termed our "hypermasculinized modern era," has been without meaning for the greatest number of in that same period.

The modern era is usually designated as that span of time which extends, roughly speaking from the Renaissance and Reformation up to the present time, and which reached peaks of development with the rise of capitalism, the industrial revolution, the growth of a personalistic philosophy, the ascendance of science and technology, and such other prodigious events as mark the eighteenth, nineteenth, and twentieth centuries. This period might be called the masculine age par excellence because of its emphasis upon precisely those aspects of human behavior which are of particular significance to men: the great value of external achievement, the intensification of the spirit of competition, the separation of the human from the natural, the manipulation of the natural world for scientific and technological purposes, the privatization of the home and its separation from the public life of business and politics, and the increased relegation of the female to the private spheres of domestic, religious, and artistic-cultural pursuits. These and other developments intensified and expand-



Denise C. Hogan, Adjunct Professor of Philosophy at North Adams State College, holds the Ph.D. in Religious Studies from Boston University and is the author of "Reflections on Discipleship," in *Women Priests: A Catholic Commentary on The Vatican Declaration*.

Thoughts of Thoreau on a 45th Birthday

by Arnold Bartini

*Arnold Bartini is
Assistant Professor of English*

By this age you had fused,
Henry David,
into that Nature
which Emerson had taught you.
Sharing the nourishment
of the scrub oak,
the fallen years
quicken new life
in that journal where
(once planted)
your thoughts would grow,
formidable against winter death.

Oh, can you hear the bird stir
over that stone
capping your earth fusion?
Can a stone deter that stride
which measured the Concord Marsh?
And will the bird stir be heard
to startle the Walden fog
through April's reawakening
many birthdays hence?

ed the challenge to the male and increased his loneliness and sense of estrangement from nature and nature's God.

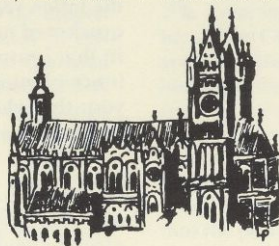
THIS, however, does not describe the experience of the modern woman. Unless she, too, has accepted the prevailing values of the age and taken to herself the same mentality, challenges, risks, opportunities, and insecurities of the masculine world, her "human situation" is quite different.⁷ She is not pervaded by an all-encompassing sense of estrangement and alienation from the natural world. The fact that for centuries the realms of the physical and the natural in their most despised and rejected forms (i.e., as inferior, alien, and controllable) have been allocated to women as their special demesne has kept women from developing attitudes of separation and hostility towards them. The polarization of reality by man and his assumption of control over those areas designated as "spiritual" or intellectual in character, such as religion, education, government, the law, science, and philosophy, has left woman to cultivate and develop those other areas assigned to her: the birth, nurturing, and socialization of children, the various domestic arts and crafts, skills directed towards the management of feelings, especially within the family unit, and skills directed towards hospitality and the satisfaction of the needs of those around her.

Further, traditional teaching regarding Christian virtue focuses upon the development of such passive qualities as meekness, humility, obedience, self-denial, and the service of others, and it is easily demonstrable that this ideology has been much more generally accepted by women than by men, a situation which has only served to reinforce the ideals of deference and subservience in women. Is it any wonder that the woman who does not share the drive for external achievement, the need to separate herself from nature and its vagaries, the view of the natural world as inferior, alien, and subject to human exploitation, and the need to view the home as a purely private domain and refuge from the world at large, has an equally difficult time with a theology which identifies sin as overweening pride, will-to-power, exploitation, self-assertiveness, and the treatment of both persons and the natural world as objects for personal pleasure and profit?

THE POINT at issue here is not that woman is not tempted to sin, but that the *kind* of sin to which she is tempted is significantly different, and this because of the difference in her own experience and understanding of the same reality. A tendency towards excessive attention to extraneous detail in the face of larger issues, a concern for private satisfaction and an unwillingness to sacrifice domestic rewards for partici-

pation in less personally rewarding political or public activities, a hesitation to risk independent involvement, personal criticism, or lack of social acceptance in the pursuit of private or professional goals, and an overriding concern to please and meet the expectations of those who have defined and circumscribed her familial, social, political, religious, and professional identity are the temptations faced by today's woman. Yielding to any or all of these keeps her from asserting her own identity (in effect, rejecting her *self*) as well as the truth and value of the specifically female tradition to which she is heir and in which all reality is seen as dynamically interrelated. The failure to pursue, analyze, understand, and interpret specifically female realities and values prevents today's woman from sharing the universal significance of her own unique experience and further impoverishes a world already dangerously lacking such insights and understandings.

Similar analyses may be made of other definitions dealing with the existence of sin and evil in the world. A plurality of theological methodologies, including those emerging from the feminist perspective, must be incorporated into the search for the fullness of the Christian message.



THE TASK of examining the spiritual and disciplinary traditions of the Christian churches with a view towards explicating their shortcomings from a feminist point of view lies beyond the scope of this exposition. The foregoing examination of certain theological inadequacies inherent in the teaching and preaching of Christianity is intended as a concise introduction to some of the more pressing concerns

of Christian feminists when faced with the "problem" of women's "place" and "role" in the church. Feminist theologians have dealt with each of these in greater depth and should be consulted for a clearer understanding of the dimensions and seriousness of the issue.⁸ Much is at stake, as they clearly prove, for two poles of interpretation have already emerged within the feminist understanding of experience itself. With special reference to religious experience, each of these leads to a new and very different understanding of religion and the church for the women involved. With this in mind, it is my hope that the above reflections will lead the reader to reconsider the "problem" of women in the church, with a deeper appreciation of its subtleties and the recognition that it is the problem of men—and women—who must first liberate themselves if a solution is to be found.

NOTES

1. See Sarah Bentley Doely, ed., *Women's Liberation and the Church: The New Demand for Freedom in the Life of the Christian Church* (New York: Association Press, Published in cooperation with IDOC-North America, 1970); Rosemary Radford Ruether, *New Women, New Earth: Sexist Ideologies and Human Liberation* (New York: Seabury Press, A Crossroad Book, 1975); and Ruether, ed., *Religion and Sexism: Images of Woman in the Jewish and Christian Traditions* (New York: Simon and Schuster, 1974). Also Sheila D. Collins, *A Different Heaven and Earth* (Valley Forge, Pa.: Judson Press, 1974); Elisabeth Schussler Fiorenza, "Feminist Theology as a Critical Theology of Liberation," *Theological Studies* 36, no. 4 (December 1975): 605-26.
2. Mary Daly, "After the Death of God the Father: Women's Liberation and the Transformation of Christian Consciousness," in *Womanspirit Rising*, ed. Carol P. Christ and Judith Plaskow (San Francisco: Harper and Row, 1979), pp. 53-62. See also Casey Miller and Kate Swift, "Women and the Language of Religion," *Christian Century*, 14 April 1976, pp. 353-58. An interesting commentary on the development of male imagery for the Divine Person can be found in Raphael Patai, *The Hebrew Goddess* (New York: KTAV Publishing House, 1967).
3. Schubert M. Ogden makes this point in another context in *Faith and Freedom: Toward a Theology of Liberation* (Nashville, Tenn.: Abingdon Press, 1979).
4. Biblical exegete Phyllis Trible reexamines this "proof text" in her essay "Eve and Adam: Genesis 2-3 Reread" in *Womanspirit Rising*, pp. 74-83.

5. Among other scholars who hold this view are Raymond E. Brown, "Roles of Women in the Fourth Gospel," *Theological Studies* 36, no. 4 (December 1975): 688-99; Elisabeth Fiorenza, "Women in the Early Christian Movement," in *Womanspirit Rising*, pp. 84-92; Leonard Swidler, "Jesus was a Feminist," *Catholic World* 212 (January 1971): 177-83.

6. On the question of the ordination of women see Emily C. Hewitt and Suzanne R. Hiatt, *Women Priests, Yes or No?* (New York: Seabury Press, 1973); Leonard Swidler and Arlene Swidler, eds., *Women Priests: A Catholic Commentary on the Vatican Declaration* (New York: Paulist Press, 1977).

7. This thesis was fully developed in 1960 by theologian Valerie Saiving. Her essay "The Human Situation: A Feminine View" is reprinted in *Womanspirit Rising*, pp. 25-42. Another view of sin more consonant with feminist theology and grounded in process metaphysics is developed by Schubert M. Ogden in *Faith and Freedom*, pp. 82-87.

8. For a thoughtful explication of the impact of feminism on religious understanding and the disagreement about which of women's experiences are authentic and can become the basis for cultural and religious transformation, and which must be repudiated as the creation of a sexist ideology, see the introduction to *Womanspirit Rising*, pp. 1-17.

Drawings by Leon Van Peters, North Adams State College, and Susan Morris, East Dover, Vermont.